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LIADAIN AND CURITHIR

AN IRISH LOVE-STORY OF THE NINTH CENTURY

EDITED AND TRANSLATED BY
KUNO MEYER

LONDON 1902
* D. NUTT, 57—59, LONG ACRE, W.C. *

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TO

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WHOSE CELTIC GENIUS
HAS ILLUMINED FOR ME
MANY A PAGE OF IRISH SONG AND STORY

I DEDICATE

IN ANCIENT FRIENDSHIP AND LOVE
THIS LONG-FORGOTTEN TALE.

Preface.

MANY circumstances still retard the proper appreciation of the value and importance of early Irish literature. In its full extent and variety it is known to none as yet. It were rash to attempt to generalise on the merits and demerits of a literature upon which no one can speak with authority. It is indeed sometimes assumed that if not the whole, at least the greater and more important portion of Irish literature is before the public. That this is not so with regard to lyrical poetry, I have pointed out in the preface to *King and Hermit*. As to Irish romance, the facts are shortly these.

In his indispensable *Essai d'un Catalogue de la Littérature Épique de l'Irlande*, published in 1883, M. d'Arbois de Jubainville has enumerated the titles of about 550 separate tales and poems. Of these, about 400 have been preserved in MSS., while of the remaining 150 the titles only have come down to us, the tales themselves being lost. But M. d'Arbois' Catalogue is by no means exhaustive. With our increased knowledge it would now be easy to add at least another hundred tales[1]) which we possess in MS. But even this number of 500 separate pieces does not represent

[1]) There are many more of which again we possess the titles only, such as *Baile Thémaile*, quoted in LL. 190 c 22, *Caire Earma*, glosses from which are in H. 3. 18, p. 620 b, or *Gaire Echach* quoted in Cormac's Glossary p. 11, s. v. cermnas.

the whole wealth of Irish fiction, as quite a number of MSS. still remain unexplored.[1])

Now, of these 500 tales and poems, about 150 only have so far been published with translations, and of these again very few in such a form as to appeal to the general reader; for the public will not take much interest in Irish literature until men arise to do for it what Dasent has done for the Old Norse sagas, or what Rückert and Schack did in Germany for Oriental poetry.

Meanwhile, whoever would without a knowledge of Irish obtain some insight into the spirit as well as the form of Irish romance, should turn to such masterly versions as Whitley Stokes' *Death of Cuchulinn,*[2]) *The Voyage of Maelduin*[3]) or *The Destruction of Da Derga's Hostel,*[4]) or to Standish Hayes O'Grady's *Silva Gadelica.* In reading these and other renderings it should be remembered that hardly a single Irish tale of any length has reached us in its original form, i. e. that in which we may assume it to have been current among the people, or to have been recited by *fili* or *shanachie.* What we have are mostly late redactions patched together from various and different sources, often fragmentary, full of inconsistencies, repetitions or contradictions. Again, some versions give only the outlines of the story, or form a mere a string of clues and catchwords which have to be expanded to form an intelligible narrative. It is therefore not only the right but the duty of the modern translator to recast and restore them to something like their original condition, an easy task where several redactions of the same tale have come down to us.[5])

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[1]) It should also be remembered that this list of 500 tales excludes both purely historical and hagiological literature, though this too abounds with romance.

[2]) In the *Revue Celtique* vol. III, p. 175.

[3]) Ib. vol. IX, p. 447.

[4]) Ib. vol. XXII, p. 9.

[5]) Something of the kind has lately been attempted with great felicity by Rudolf Thurneysen in his *Sagen aus dem alten Irland,* Berlin 1901.

Having spoken of some of the difficulties besetting the way to a freer recognition of the value of Irish literature, I cannot refrain from mentioning also the charges levelled against it in a recent notorious campaign against the Irish language. I refer more particularly to the unfortunate remark which in the heat of controversy escaped from the lips of one who has himself done so much to make Irish literature accessible, the remark that Irish literature, when not religious, is either silly or indecent. To attempt to refute in detail so sweeping and unsupported a statement would be to attach more importance to it than it deserves. The stream of Irish literature runs deep and broad, and if in its course it carries along with it some earthy matter, such slight admixture does not affect the general purity of its waters, from which none need hesitate to drink deeply. The literature of no nation is free from occasional grossness, and considering the great antiquity of Irish literature and the primitive life which it reflects, what will strike an impartial observer most is not its licence or coarseness, but rather the purity, loftiness and tenderness which pervade it.[1]) Indeed, it may be truly said that situations and incidents which in the hand of an inferior artist would have become equivocal are nearly always treated with a light and delicate touch which speaks as highly for the moral standard of the people as for the skill of the poet.[2])

Perhaps the following tale and the fine poetry embedded

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[1]) See Whitley Stokes' remarks in the preface to his edition of the Acallam na Senórach, p. XII, and those of Miss Hull in the introduction to her Cuchullin Saga, p. XI.

[2]) Translators have sometimes sinned by omitting passages of this kind from their versions, at the same time drawing attention to them by ominous asterisks. Thus, through a false delicacy, O'Grady in his version of the *Pursuit of Diarmaid and Grainne* omits one of the prettiest incidents of the story, which in no literature and at no period of refinement could have been treated with greater delicacy than it is by the Irish shanachie.

in it may serve as an illustration of what I have said. It will speak for itself, though unfortunately the narrative is so abbreviated as to become occasionally obscure. It was evidently the chief object of the writer to preserve the quatrains, and to let his prose serve merely as a slight framework in which to set the poetry. He thus leaves a good deal to the imagination; one has, as it were, to read between the lines. This is more particularly the case with Liadain. The sweet longing, the fond regret, the bitter remorse and self-reproach of the words which the poet makes her utter contain more of the true elements of the story than the meagre account of the narrator.

The theme of the story is the love of a poet and poetess. After an engagement to marry him she takes the veil. It cannot be said to be clear at what point this occurs. If early, her act makes the plot a conflict between love and religion. The lovers then seek the direction of St. Cummine, perhaps without revealing Liadain's act of religion. He first imposes a light probation upon them, then, challenged by Liadain, allows them a perilous freedom. In the result he banishes Cuirithir who thenceforward renounces love and becomes a pilgrim. When she still seeks him he crosses the sea. Liadain returns to the scene of their penance and his prayers, and shortly dies. When all is over, Cummine lovingly lays the stone where she had mourned her love, and upon which she died, over the grave of the unhappy maiden.

The story has reached us in two late MS. copies only.[1]) But that it nevertheless enjoyed some popularity in earlier times I conclude from the fact that in the introduction to the song of the Old Woman of Beare, Liadain is mentioned as one of the celebrated women of Corkaguiney,[2]) and that one

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[1]) Harl. 5280, fo. 26a – 26b (Ha) and H. 3. 18, p. 759 (H).

[2]) See *Otia Merseiana* I, p. 121. The same introduction without the poetry is also found in the Book of Lecan, p. 366b where the compendium q. which puzzled me is written out *cam.*

of the quatrains contained in our story is quoted as an example of its metre (*treochair*) in a metrical treatise of the tenth century.[1])

In spite of the late MS. tradition I have no hesitation in claiming our tale, both prose and poetry, on linguistic grounds for the ninth or early tenth century.

The following are my chief reasons.

The final vowels are pure Old-Irish, as *imbi* : *imrinni* 14, 23; *cailliu* : *ciallaidiu* 16, 8; *im cach ndé* : *ernaigthe* 18, 3; *caille* : *flainne* 24, 15. *Dochúaid* (22, 3) is used as a word of three syllables. The infixed neuter pronoun *-id* occurs in 16, 8, referring to the neuter *banscál.*[2]) Of other neuters we have *a tech* 14, 16, and from *caille,* the Latin *pallium,* the dative *cailliu* 16, 7. The verbal system shows the deponents *rocluniur* 18, 10 and *lamur* 18, 11; the subjunctives *nodfiäd* 20, 6 and *archriäd* 20, 7; the imperfect *immarordamais* 20, 12, and the futures *not-selos* 20, 15 and *festar* 24, 7.[3]) Notice also *baithum* 20, 12, *másu* (infecting) 20, 4. 9. 22, 2, and the equatives *sithithir* 20, 21 and *fírithir* 24, 9.

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[1]) The quatrain beginning *Cen áinius* (p. 23, l. 18). See *Irische Texte* III, p. 16, § 39 and p. 45, § 63. The reading of this early tradition is so much better than that of the later MSS. that I have adopted it.

[2]) In *nachid aithgéna* 22, 5 *-id* seems to be masculine. But the stanza is probably corrupt. *dusngéna* in the third line would not in Old-Irish be a relative form.

[3]) In *cía eipli* 20, 17 the enclitic form of the verb is used instead of the orthotonic.

12. January 1902. K. M.

COMRAC
LIADAINE OCUS CUIRITHIR.

Líadain ben do Chorco Duibne .i. banéces. Luid sí for cúairt hi crích Connacht. Cuirithir mac Doborchon, éces side dno. Do Chonnachtaib dó. Dogníther ón cuirm dí-si le Cuirithir.

'Cid ná dénaim-ni óentaid, a Líadain?' ol Cuirithir.

'Ropud án ar mac ar ndís.'

'Ní dénaim-ni ón', ol sise, 'ar ná loiti mo chúairt immum. Día tís ar mo chend dorísi dom thig, doreg-sæ lat.'

Ba fír són. Luid fodess 7 óengilla 'na diaid 7 a étachsom hi téig for a muin-side 7 drochétach imme 7 cennæ na ngái isin téig. Luid íarum co mbái icon topur i tóib ind lis. Gaibid íarum a étach corcordæ imme 7 doratæ na gái for a cronna, co mbói ic a crothud.

Co n-accæ Mac Dá Cherdæ cucai. Óinmit side, mac Máileochtraig maic Dínertaig dona Déssib Muman. Cumma imtéged muir 7 tír inna chossaib tirmaib. Ardfili na Hérenn 7 óinmit na Hérenn é-siden.

Dotéit side co Cuirithir.

'Maith sin', or Mac mo Cherda.

---

1 Liaduin Ha. 3 lie Ha. Cuirither H. 4 cia H. Cuirither H. 6 denuimsi Ha. immum om. Ha. 7 doris H. doregæ Ha. 8 oengilla lais H. etachside H. 9 na ngó Ha. 10 conbo Ha. 11 corcordæ om. Ha. for cronna Ha. for a crandæ H. 12 ambui H. 13 *con*feuca Ha. Moiloctr*aig* Ha. 15 airttfili Erionn esiden Ha.

Liadain of the Corco Dubne,[1]) a poetess, went visiting into the country of Connaught. There Curithir, Otter's son,[2]) of Connaught, himself a poet, made an ale-feast for her.

'Why should not we two unite, Liadain?' saith Curithir. 'A son of us two would be famous.'

'Do not let us do so', saith she, 'lest my round of visiting be ruined for me. If you will come for me again at my home, I shall go with you.'

That fell so. Southward he went, and a single gillie behind him with his poet's cloak in a bag upon his back, while Curithir himself was in a poor cloak. And there were spearheads in the bag also. He went till he was at the well beside Liadain's court. There he took his crimson cloak about him, and the heads were put upon their shafts, and he stood brandishing them.

Then he saw Mac Da Cherda,[3]) coming towards him, a fool, the son of Maelochtraig, son of Dinertach, of the Dessi of Munster. He would go dryshod across sea and land alike. Chief poet he was and the fool of all Ireland.

He went up to Curithir.

'Well met!' said Mac Da Cherda.

---

[1]) The name of a barony in county Kerry, now Corkaguiney.

[2]) The name *Doborchú* means 'Otter' (Welsh *Dyfrgi*).

[3]) As to this character see the *Vision of Mac Conglinne*, p. 131 and Todd, *Book of Hymns* I, p. 88. He was called 'Boy of Two Arts', 'quia nempe nunc extreme fatuus, mox summe prudens' (Colgan).

'Amin', or Cuirithir.
'In tú fer ind lis?'
'Ní mé', or Cuirithir. 'Can deit-siu?' or Cuirithir.
'In óinmit tróg dina Déssib .i. Mac Dá Cherda.'

'Rocúalamar', or Cuirithir. 'In rega isin lis?'

'Ragat', ol sé.
'Déna mo lessa', ol Cuirithir. 'Ben mór file thall, apair frie triat chéill féin tudecht cosin topur so.'
'Cía a hainm?'
'Líadain.'
'Cía th'ainm-si?'
'Cuirithir mac Doborchon.'
'Maith', or sé.
Téit isa tech. Bói sí ina himda cetheora mná. Dessid som 7 ní rolaad óid aire. Is ann asbert som:

'A tech mór
folongat na tuireda,
día mbeith nech nodálad dáil,
timnæ dáib co fuineda.

Nech donised ba mithig,
a thopuir file fiad tig,
ferait a lúadain imbi
uissi áilli imrinni.

---

2 nac me Ha. 3 ni *hansa.* in oinmit H. 4 raga H. 6 file H. fil talt Ha. 8 fria H. tidecd Ha. 9 caide Ha. 10 Liaduin Ha. 11 caidi hainmsie Ha. 14 isin teg Ha. boi siom isan imda cetiura mna Ha. mnaib H. 15 ralæ H. 20 Ba mithigh a topor fil fiada tigh donnised*h* nech ferait alluadhain imbi hussin ailli imrinne H. Ba mithid a tobuir fil fiada tig nech donised feruid a liaduin imbi uisi ailliu imbrinne Ha.

'So be it!' said Curithir.

'Are you the owner of the court?'

'Not I', said Curithir; 'whence are you yourself?'

'I am the poor fool of the Dessi, Mac Da Cherda is my name.'

'We have heard of you', said Curithir. 'Will you go into the court?'

'I will', said he.

'Do me a favour', said Curithir. 'The tall woman who is there, tell her, using your own wits, to come to this well.'

'What is her name?'

'Liadain.'

'What is yours?'

'Curithir Otter's son.'

'Right!' quoth he.

He goes into the house. She was there in her bedroom with four other women. Down he sat, but no notice was taken of him. 'Twas then he said:

'The mansion[1])
Which the pillars support —
If any there be who have made a tryst,
The behest for them is till sunset.[2])

It were timely one should visit thee,
O well which art before the house,
Around it larks
Fair, hesitating (?), take flight.[3])

---

[1]) *Tech mór* is the ordinary designation for the chief dwelling-house within the enclosure of the *liss*.

[2]) Or, perhaps, 'to the west'.

[3]) I have arranged and emended this quatrain as metre and sense require (*file fiad* for *fil fiada*).

Rolá temel dom roscaib,
am dillig ar inchoscaib,
conid Líadain congairiu
cach banscál nád athgniniu.

A ben cosind remorchois,
ní fúar do śét di márchlois,
nícon festor fo chailliu
banscál badid ciallaidiu.

Mac in míl
anas adaig fo linnib,
folongat cot idnaidiu
cossa glassa fo rinnib.'

Is íarsin dochúaid sí tra leis-som, co rogabsat anmchairde Cummaine Fota maic Fiachna.

'Maith', or Cummaine. 'Mór dom mírennaib adobar[r]. Nert na hanmchairde foirb. In ba déicsiu dúib ná himmacallam?'

'Immacallam dúin', or Cuirithir. 'Is ferr a mbía de. Immanaccæ dún ríam.'

Intan íarum notéged som timchell martra, no-íata a tech fuirri-si. No-íata dno fair-som, intan notéged sí.

Is and asbert si:

'Cuirithir in t-athéces
carsam, nímráinic a less:
inmain fiada dá coss nglas,
bid dirsan a bithingnas.

---

2 dilig H. 3 congaire HHa. 4 nad athgeniu H. nat athgena Ha. 6 damarchlois Ha. dimarclais (diniarclais?) H. 8 ciallaide HHa. 10 anais H. 13 rugaib Ha. anmcairdios Cumin Ha. 15 do*m*h H. adtobar H. adoboir Ha. 16 bi dexi Ha. 19 immonfacca Ha. 20 notigeod Ha. martar H. 24 alless Ha. 25 di cos nglas Ha. da cois nglais H. 26 ba H. a mbithingnas Ha. a bithingnais H.

Darkness is on my eyes,
I make nothing of indications,
So that I call Liadain (the Grey Lady)
Every woman whom I do not know.

O woman with the firm foot,
Thy like for great fame I have not found:
Under nun's veil will not be known
A woman with more sense.

The son of the beast[1])
That stays at night under pools,
As he waits for you,
Pale-grey feet with points support him.'

It is after this she went with Curithir, and they put themselves[2]) under the spiritual direction[3]) of Cummine the Tall, the son of Fiachna.

'Good', said Cummine. 'It is many of my morsels that are offered up. The power of soul-friendship be upon you! Whether for you shall it be seeing, or talking together?'

'Talking for us!' said Curithir. 'What will come of it will be better. We have ever been looking at each other.'

So whenever he went around the grave-stones of the saints, her cell was closed upon her. In the same way his would be closed upon him whenever she went.

'Tis then she said:

'Curithir, once the poet,
I loved; the profit has not reached me:
Dear lord of two grey feet,
It will be alas to be without their company[4]) for ever!'

---

[1]) A play upon Curithir's patronymic Mac Doborchon, i. e. Otter's son.
[2]) she put herself, Ha.
[3]) Literally, 'soul-friendship'.
[4]) without his company, H.

In lecc fri derthach andess
forsa mbíd in t-athéces,
minic tíagar dí im cach ndé
fescor íar mbúaid ernaigthe.

Nicon biaid aice bó
ná dairti ná dartadó,
nocha bia cnáim do liss
for láim deis ind athécis.'

[Cuirithir dixit:]

'Inmain guthán rocluniur,
fáilte fris nocho lamur,
acht is ed atbiur nammá:
is inmain in guthán sa.'

Dixit in ben:

'Guth domadbat trie clethæ
is maith dó domincrechæ:
is ed dogní frim in guth,
nachomléci do chotlud.

A ḟir, ní maith a ndobir,
mo líud-sa for Cuirithir:
hé-sium do brú Locha Sing,
messe féin ó Chill Conchinn.'

---

2 mbi H. 3 in gach de Ha. 5 biaidh aige H. bia ace Ha. 6 dartæ Ha. 7 less HaH. 8 aitheices HaH. 15 donadbat H. domarbat Ha. clethea Ha. 16 seadh is mait domincrethao Ha. is maith do domincrethæ H. 21 Seing H. 22 fén H. fene Ha.

The flagstone to the south of the oratory
Upon which is he who was poet once,
It is there I often go[1]) each day,
At eve after the triumph of prayer.

He shall have neither cow
Nor yearlings nor heifers,[2])
Never a mate shall be[3])
At the right hand of him who once was a poet.'

Curithir says:

'Beloved is the dear voice that I hear,
I dare not welcome it!
But this only do I say:
Beloved is this dear voice!'

Says the woman:

'The voice which comes to me through the wattled wall,
It is right for it to blame me:
What the voice does to me, is
It will not let me sleep.'

[She expostulates with Cummine and exculpates herself.]

'Thou man, ill it is what thou dost,
To name me with Curithir:
He from the brink of Lough Seng,[4])
I from Kil-Conchinn.'[5])

---

[1]) Literally, 'often there is going to it'.
[2]) i. e. he shall have neither wife nor children, male or female.
[3]) Literally, 'there shall be no thigh-bone'.
[4]) A lake in Connaught.
[5]) The Ui Maic Iar-Conchinn are mentioned as a tribe in Corkaguiney. See *Otia Merseiana* I, p. 121.

'Foid far ndís innocht', ar Cummaine, '7 téit léignid becc etraib, co ná dernaid anespa.'

Is and asbert som:

'Másu óenadaig atbir
fesi dam-sæ la Líadain,
méti la láech nodfiad
ind adaig ní archriad.'

Is and asbert Líadain:

'Másu óenadaig atbir
feis dam-sæ la Cuirithir,
cid blíadain dobérmais fris,
baithum immarordamais.'

Foit in oidchi sin. Doberor in mac bec arnabáruch dia chuibsigud do Chummaine.

'Is taccar duit ní cela', ar Cummaine. 'Not selo[s]-sæ día cela.'

Is cumma dó cía eipli. 'No[t]sela[s]-sæ día n-atma.'

Rucad som íarum do chill aili. Is and asbert som:

'Di chíanaib
ó roscarus fri Líadain,
sithithir cech lá fri mí,
sithithir mí fri blíadain.'

---

1 foidh H. foidid Ha. Cumin H. tet Ha. leignith Ha. leccnid Ha. 2 anespuig Ha. anapaigh H. 3 Cuirithir no Liadain add. Ha. 4 másа HHa. 5 feis H. pri Liaduin Ha. 6 meté H. notfiaad H. 7 arcriaadh Ha. 9 massæ H. masa H. 10 fes Ha. 11 dobermaois Ha. 12 botum Ha. 13 foitit H. foidid Ha. arabharuch Ha. 15 tacoir det Ha. coma Ha. 17 eble Ha. admæ Ha. 18 itpert som sunt Ha. 19 do cianoib Ha. 20 orscarusæ Ha. 21 is sithir H. 22 sithir gach mí H.

'Sleep by each other to-night!' said Cummine. 'And let a little scholar[1]) go between you lest you do any folly.'

It was then Curithir said:

'If it is one night you say
I am to sleep with Liadain, —
A layman who would sleep the night
Would make much of it that he had not bought it.'

It was then Liadain said:

'If it is one night you say
I am to sleep with Curithir, —
Though a year we gave to it,
There would be converse between us.'

They sleep by each other that night. On the morrow the little boy is brought to Cummine to be examined on soul and conscience.

'You must not conceal anything', said Cummine; 'I shall kill you if you do.'

It is indifferent to him whether he dies:—'I shall kill you if you confess.'

After that Curithir was taken to another church. It was then he said:

'Of late
Since I parted from Liadain,
Long as a month every day,
Long as a year every month.'

---

[1]) Literally 'a little reader' or 'student'.

[Líadain dixit:]

'Másu Chuirithir indíu
dochúaid co rétairiu,
dirsan in chíall dusngéna
fri nech nachid aithgéna.'

Cuimmine dixit:

'Ní maith lim aní atbir,
a Líadain ben Chuirithir,
robói sunnæ, nirbǫ mer,
cid síu tísed Cuirither.'

[Líadain dixit:]

'Día háine didine
ní bu scor for milide
for lóæ mo gaimnén gil
itir dí láim Cuirithir.'

Luid sium di*du* co mbói hi Cill Letrech i tír na nDésse inna ailithri. Doluid sí for a íarair-som 7 dixit:

'Cen áinius
in chaingen dorigenus:
an rocharus rocráidius.

Ba mire
ná dernad a airer-som,
manbad oman ríg nime.

---

2 masso Ha. masæ H. 3 docoad H. 4 ann ciall frisngenæ H. 5 nachæ aithgenæ H. 13 bo H. milighe Ha. midlighi H. 14 forlui H. gaimnengil H. *g*raemne*n*gil Ha. 15 et*ir* di laim do Cuirither *cur* (sic) Ha. 16 conbo Ha. i n-oilitre Ha. 17 dilotsi Ha. 19 in gnimh hi dorighnius H. hin gniom dorinius Ha. 20 in rocharus rotcraidius Ha. 22 a airisiom Ha. 23 monb*ad* Ha.

Liadain says:

'If Curithir to-day
Is gone to the scholars,
Alas for the sense he will make
To any who do not know!'

Cummine says:

'What you say is not well,
Liadain, wife of Curithir.
Curithir was here, he was not mad,
Any more than before he came.'

[Liadain repudiates the term 'wife'.]

'That Friday[1])
It was no camping on pastures of honey,[2])
Upon the fleeces of my white couch[3])
Between the arms of Curithir.'

He however went on a pilgrimage until he came to Kil-Letrech[4]) in the land of the Dessi. She went seeking him and said:

'Joyless
The bargain I have made!
The heart of him I loved I wrung.

'Twas madness
Not to do his pleasure,
Were there not the fear of the King of Heaven.

---

[1]) This stanza seems to refer to the night which she was allowed to spend with Curithir.

[2]) Literally, 'out-spanning on a honey-field'.

[3]) Literally 'little skin, rug'.

[4]) Not identified.

Ní bú amlos
dó-sum in dul dúthracair:
ascnam sech péin hi pardos.

Becc mbríge
rocráide frim Cuirithir:
fris-seom ba mór mo míne.

Mé Líadain,
rocarus-sa Cuirithir:
is fírithir adfiadar.

Gair bá-sa
hi coimthecht Cuirithir:
fris-som ba maith mo gnás-sa.

Céol caille
fomchanad la Cuirithir
la fogur faircc flainne.

Doménainn
ní cráidfed frim Cuirithir
do dálaib cacha ndénainn.

Ní chela!
ba hé-som mo chrideśerc,
cía nocarainn cách chenæ.

Deilm ndegæ
rotetaind mo chride-sæ,
rofess nícon bíad cenæ.' Ce.

---

1) bud Ha. 2 an dal Ha. 3 phéin H. pen Ha. 5 romcraide H. 9 firit*ir* H. frithir Ha. 10 bassa Ha. bassæ H. 11 hi coim (sic) Cuirithir H. 16 demenaind Ha. 18 acht a ndenuim H. 20 cridhserc H. sainserc Ha. 22 delm Ha. 23 rotethaind Ha. 24 bia cheuna Ha.

To him the way he has wished
Was great gain,
To go past the pains of Hell into Paradise.[1])

'Twas a trifle
That wrung Curithir's heart against me:
To him great was my gentleness.

I am Liadain
Who loved Curithir:
It is true as they say.

A short while I was
In the company of Curithir:[2])
Sweet was my intimacy with him.

The music of the forest
Would sing to me when with Curithir,
Together with the voice of the purple sea.

Would that
Nothing whatever of all I might do
Should wring the heart of Curithir against me!

Conceal it not![3])
He was the love of my heart,
If I loved every other.

A roaring flame
Dissolved this heart of mine, —
However, for certain it will cease to beat.'

---

[1]) Cp. *sóerfaid a anmain sech phéin*, RC. XX, 134, 10.

[2]) This line lacks one syllable in the original. Read, perhaps, *i coimthecht mo Chuirithir.*

[3]) Here she addresses herself.

Is é di*du* crád dorat sí fair-som a lúas rogab caille.

Amail roncuala som a tuidecht-si aníar, luid som hi curuch forsan fairci, co ndechaid inna ailithriu, co ná acca sí hinnunn. 'Docóid som a fecht so', ol sí.

Ind lecc fora mbíd som ac ernaigthe, robói sí for inn leicc sin co n-erbailt sí, co ndechaid a hanim dochum nime. Conid ind lecc sin dochóid dar a hagaid-si.

Comracc Líadaine 7 Cuirithir inn sin anúas.

---

1 grad Ha. dogab Ha. amoil ronchual*u*siom Ha. rocual*ai*dh seom H. 2 tuidecht-som (sic) Ha. for in Ha. 3 ndeochaid Ha. a n-ailithri Ha. cona faca si Ha. cona anaccaisi (sic) H. 4 hif*echt*soe Ha. 5 urnuide Ha. lecd Ha. 6 conidh si dochoidh H. 8 gonad conricc (sic) Lia*thaine* 7 Cuirithir conice sin. Finid. Ha.

But how she had wrung his heart was the haste with which she had taken the veil.

When he heard that she was coming from the west, he went in a coracle upon the sea, and took to strange lands and pilgrimage, so that she never saw him more. 'He has gone now!' she said.

The flagstone upon which he was wont to pray, she was upon it till she died. Her soul went to Heaven. And that flagstone was put over her face.

Thus far the Meeting of Liadain and Curithir.

Glossary.

ad-balim *I die.* cía eipli 12, 16. co n-erbailt 18, 6.
ad-opraim *I offer up.* adobarr 8, 15.
am-loss *decrease, disadvantage.* 16, 1.
an-espa *great trifling, wantonness, folly, frivolity.* 12, 2.
ar-crenim *I buy.* subj. sg. 3 archriäd 12, 7.
ath-éces m. *an ex-poet.* 8, 23. 10, 2. gen. ind athécis 10, 8.

baithum *mihi erat.* 12, 12. baithium ríam ... bíad menic ba millsiu, Ir. T. I, 78, 1. baithium anfud mílach mend, LU. 40 a 24. is de dogéni Fínán mac Fiachrach di Dál Aride: Manud baig ar Thipraite | baithum arber do suidiu, | secht cathae ar chetharchait | ar secht cétaib is huilliu, Laud 610, fo. 97 b 1.

cacha n- *whatever.* cacha ndénainn 16, 18.
caille n. *a veil.* dat. fo chailliu 8, 7.
cennæ na ngái *the heads of the spears.* 4, 9.
ciallaide *sensible, intelligent.* Compar. ciallaidiu 8, 8.
cleth f. *stake, rod, rafter of a house.* Wi. acc. pl. trie clethæ 10, 15.
clos f. *fame.* dat. di már-chlois 8, 6.
con-gairiu *I call, name.* 8, 3.
cride-serc f. *heart's love.* 16, 20. cridserc mo menman, LL. 145 b 15. cridserc m'anman, ib. 16. a chridserc (criderc) úasal húasalathrach! Otia II, 96, § 28. Cf. menmarc for menm-serc.
cuibsigim *I ask a person on his conscience* (cubais). Cf. iarfaige dar cubais, Aisl. M. 63, 20. co roscuibsigestar a hathair dús cía dia rucad in macc, LL. 286 b 45. inf. dia chuibsigud 12, 14.

deg f. *fire.* gen. deilm ndegæ 16, 22. nemain dega .i. áibli tened, O'Mulc. 839. nemain dega derci, ib.

diden, didin *second, last?* día háine didine *Friday* 14, 12. i n-óin (i. e. áin) didin, ZCP. III, 464, 1. 466, 6.2 5. i fescor áin-didine, Atk. Ascoli and Atkinson make the first syllable long; but the assonance *didine* : *milide* shows that it is short.

dillig *incapable, incapacitated.* mo chorp is chrechtach, am dillid (leg. dillig) do othair, H. 3. 18, p. 724 (Cath Airthich). am dillig ar inchoscaib *I am incapable to understand tokens*, 8, 2. suib (?) dillig cach sotal, Aibidil Cuigni maic hEmoin, Book of Lecan, p. 176 a 2.

do-adbadim *I show.* domadbat 10, 15. tucht domadbat mac Uislen, Ir. T. I, 80, 10. domarbat 10, 15 (Ha). Cp. rend tarbad-su dún ríam *the star which thou hast shown us before*, Tenga Bithnúa.

do-increchaim *I blame, reproach.* domincrechæ 10, 16.

do-ménainn *utinam!* 16, 16. romenaind .i. utinam, RC. XX, p. 416.

fírithir *as true.* is fírithir adfíadar 16, 9.

flann an epithet of the sea, *purple?* gen. f. flainne 16, 15.

fo-canim *succino.* fomchain lóid luin, Sg. 203. fommchain cói, ib. 204. focanat roith a charpait, Ir. T. I, 221, 4. ní céol síde séol fodgain, ib. 3. fomchanad 16, 14.

fóïm *I sleep.* imper. pl. 2 foid! 12, 1. subj. sg. 3 nodfiäd 12, 6. inf. feis 12, 10. fesi 12, 5.

fuined *sun-set.* Wi. acc. pl. co fuineda 6, 19.

im-rind adj.? Zimmer (Kelt. Stud. I, p. 131) assumes the meaning 'double-pointed, double-edged, anceps, doubtful'. But this will not suit in the following passages. rofestar Ériu imrind, LL. 277 b 45. cén maras Éiriu imrind, Reeves Ad. 272, 32. la fíanláech n-úabrech n-imrind, LL. 276 b 14. Dál nAráide n-úasal n-imrind, LL. 367 m. inf. in errid álaind imrind, MR. 78, 6. n. pl. uissi áilli imrindi 6, 23.

in-chosc *a token, sign, indication.* dogní mo gnúis inchosc mo cheneóil cona dona conchennaib [d]amh, LB. 279 a 45. dat. pl. ar inchoscaib 8, 2.

less f. *hip, haunch, thigh.* Wi. dat. cnáim do liss 10, 7. gen. cnám lessi, LU. 80 b 43. du. n. a dí leiss, LL. 117 b 22.

líim *I charge, accuse, 'mention a man's name in connection with a woman'*, O'Gr.; Wi. Atk. líit forn, Wb. 2 a 13. inf. mo líud-sa for Cuirithir 10, 20. líter fair ben Chrínraidh, Cóir Anm. 142. rolí LL. 274 a 18. curab íarna líudh comleachta .i. curab íar comluighi dí ria feraib ilarda, O'Dav. 70, 3.

lúadain *movement.* ferait a lúadain 6, 22. álaind lúadain (sic leg.) lúades blai *beautiful the movement with which he moves over the plain,* Ir. T. I, 221, 2.

méti *of great account or moment.* méti la láech 12, 6. ba méite limm *magni mihi esset,* Wb. 29 d 8. ní méti aní sin *that is of no moment,* Bruden Dá Derga 15.

milide *a pasture for bees.* 14, 13. is milide óen-beich, Hib. Min. 66, 11.

rétaire m. *a reader, student.* .i. légthóir, H. 3. 18, p. 54. is reudaire cléirech cráibthech, Metr. Gl. acc. pl. co rétairiu 14, 3. From A. S. rædere.

sét *likeness, like.* Wi. do śét 8, 6. doná fríth sét ná samail do mnáib domain, TTr.² 1711. doná fríth *sét* ná samail do gemaib in domain ríam, LB. 138 a 11.

sithithir *as long.* sithithir fri mí 14, 21. 22.

sligim *I slay, kill.* fut. sg. 1 notselos-sæ 12, 15. 16.

tetaind? rotetaind, rotethaind? 16, 23. Cp. tethnae (tetnai, H.) íarum in t-éces tre tenm láido *the poet solved it,* Bodl. Corm. 20, 4.

turi *a pillar, column.* turi rígthaige, LU. 89 a 14. in turi rígthigi. ib. 28. 53 b 17. acc. dorat a gúalaind íarsin frisin tuirid cloiche, LB. 128 a 2. a druimm frisin tuirid bói for lár na heclaisi, ib. 122 a 1. n. pl. na tuireda 6, 17. turid airgit 7 glain, Ir. T. I, p. 217, 19 tuirthi fulaing catha Cuind, MR. 162, 10.

uissi *a lark.* fuissi, Wi. n. pl. uissi áilli 6, 23.

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